

SIXTY LESSONS IN BUSINESS WRITING

For Use in Public and Private Commercial Schools and for Home Instruction

Carl F. Colby

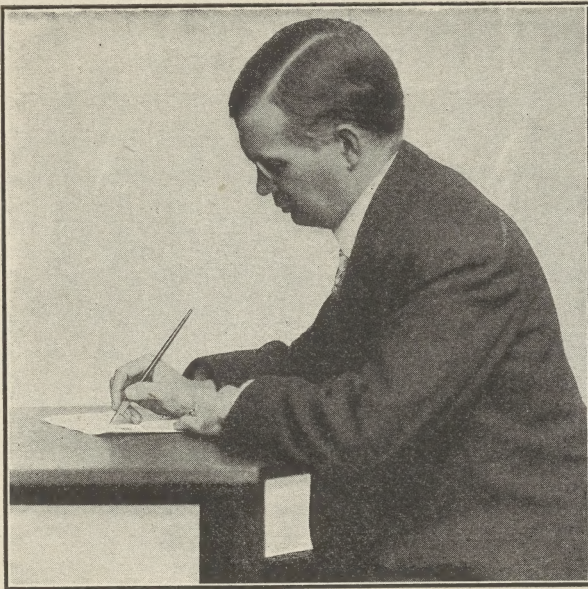
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THE IMPORTANCE OF PENMANSHIP.

The art of penmanship was created and developed for the purpose of attaining wealth and knowledge and it has from its beginning been one of the chief instruments of human society for that purpose. Whatever one's life work may be, there is no other accomplishment which will give greater satisfaction than that of being able to write quickly and rapidly a strong business hand.

The time was when the opportunities for becoming proficient in penmanship did not come to one's door. That time has passed away. In this age good writing is considered not only an art but an essential qualification for business success. In fact, one can hardly be considered a good candidate for a business position unless he or she is able to write a graceful and legible hand.

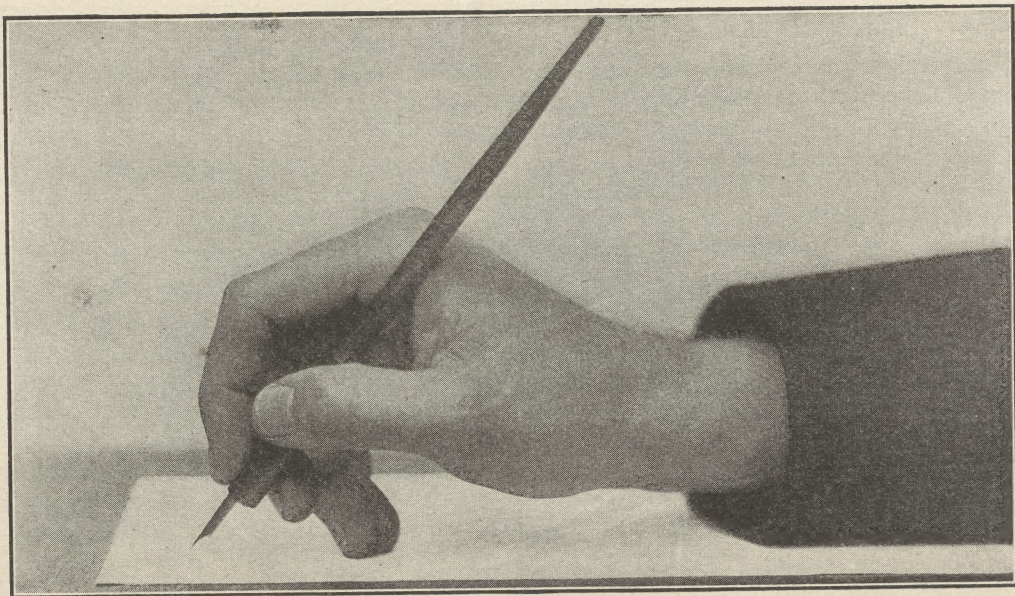
You can if you will, become a good writer; it only remains for you to decide and then to act. Close observation and persistent, thoughtful practice will insure your success as a penman.



Correct Position of Body at Desk.



Position of Arms and Hands in Writing.



Correct Position of Hand and Penholder.

POSITION OF PAPER.

First, place your paper directly in front of you and at right angles to the desk; then, with your left hand holding the upper left-hand corner of the paper, draw the top of the sheet towards the left until the right side of it is parallel with your right arm held in its natural position for writing. Always keep the left hand at the head of your paper, not only to keep the surface flat upon the desk, but to push the paper away from you as you fill your page. Drawing the paper slightly to the left will enable you to finish the line more easily. Be sure to have three or four sheets under the one on which you are writing.

POSITION OF BODY AT DESK.

Sit straight in front of the desk whenever you begin your practice; no other position will give you as much freedom as will the direct frontal one. As to the feet, it may or may not be best to place them both firmly upon the floor; some of our very best penmen draw the right foot slightly back, so that the weight rests more upon the toe. Sit back just far enough from the table that you may lean forward just a little, allowing some weight to rest upon your left arm. The right arm, though it, too, rests upon the desk, should be perfectly free; and, usually, the elbow should project a little way over the edge of the desk. This arm should be kept just close enough to the body that, using the elbow as a pivot, the hand may move freely across the paper from left to right. Study carefully the illustration.

MANNER OF HOLDING PEN.

Before taking hold of your pen, let your right arm hang at your side just as you would if you were walking on the street. Your fingers, you will observe, are not straightened out, but drawn slightly under; moreover, they are not spread apart. Now, with your left hand, pick up your holder and place it between the thumb and first finger of your right, and you will see, if you have kept your fingers in the same natural position in which you held them at your side, the holder rests against the second finger; also the thumb and first finger are slightly bent, the end of the thumb being opposite the first joint of the index finger, the hand resting upon the nails of the third and fourth fingers. Keep the wrist as nearly level as possible, and your holder will point nearly over the right shoulder with sufficient slant to leave the hand just at the knuckle.

Do not tip your pen so as to write with one side of it; neither should you grip your holder too tightly.

MOVEMENT.

If you will clench the fingers of your right hand tightly without the pen, and then place the arm upon the desk in its proper position for writing, with no part of the wrist or hand touching the desk, you will observe that the weight of the arm rests largely upon the fore arm muscles. Now, keeping the hand clenched and your elbow on the desk, push out and draw in the arm several times; then, start it going in a rotary motion.

You are now using muscular or fore-arm movement — the movement made use of in good writing. The sleeve, you will see, remains stationary, while the arm goes in and out of it with perfect freedom. On trying the same movement with a dry pen, you will be sure to keep the wrist off the paper. The only two rests that the arm has are the third and fourth fingers, and the fore-arm muscles. It is highly important that the movement be mastered at the very beginning; otherwise, you will never be able to write easily.

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TO THE STUDENT: Before beginning work on the copies in this book please write the following in your own natural style of penmanship on practice paper and give to your teacher for filing. Prepare a duplicate specimen to be retained by yourself for future comparison.

This is a fair specimen of my penmanship at the time of commencing my studies at the.....

.....
(Name of school)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z &
1 2 3 4 5 6 7 8 9 0

.....
(Date)

.....
(Your name)

PLATE 1. If you have followed the preceding directions regarding position pen holding and movement, you are ready to proceed. The first of the two movement developers given in this plate is a continuous straight line exercise. Observe that the height is two spaces. Study your copy closely and be particular to notice the slant.

Keep the right arm on the desk and raise the wrist letting the hand rest on the last two fingers as shown in diagram. Move the arm forward and backward in the direction indicated by the arrow. Do not extend the thumb or lift the pen, but hold it lightly on the up and down strokes. Count, 1, 2, 3, 4 on the down strokes and make 200 per minute. Fill one page.

The second line is the direct compact oval drill. Be careful to make it exactly two spaces high. It should be written at the rate of 200 ovals per minute. See that the arm works freely in and out of the sleeve and that the hand rests on the nails of the third and fourth fingers. Fill one page or more. Both of these exercises should be practiced a few minutes every day.

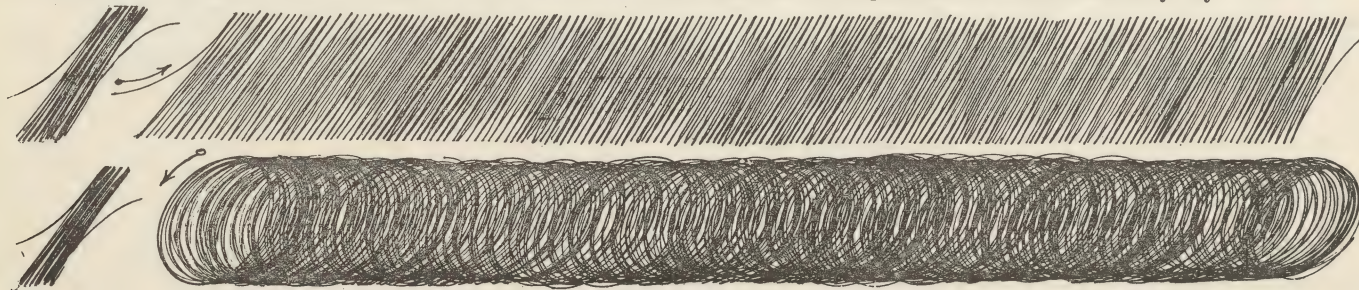


PLATE 2. The following exercises should be made at the rate of 200 straight lines or ovals per minute. See that the point of the pen is from 12 to 15 inches from the eyes. Keep the wrist raised, have the holder point over the right shoulder, and use a light elastic movement of the arm.

In No. 1 make the direct horizontal oval first by retracing it 6 times and finish the exercise with the push and pull drill. The second drill is made two spaces high. Make the large ovals first, then the straight lines and finally the small flat oval.

Make half a line of the compact straight line exercise, No. 3, one space high. Now make the ovals the same distance across the paper, on a regular slant and having them overlap each other. Avoid heavy down strokes.

No. 5 is composed of the direct oval and the straight line exercises one space high.

The final drill is the direct compact oval one space high. Make it under No. 4 and have it cover the same space.

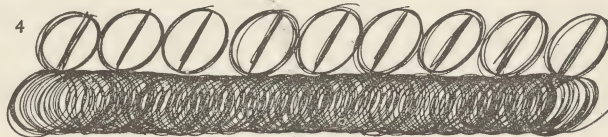
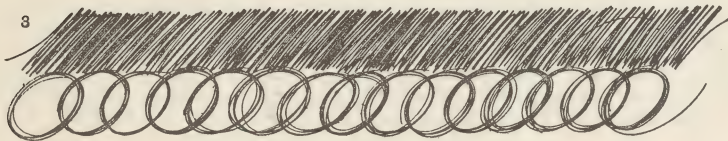
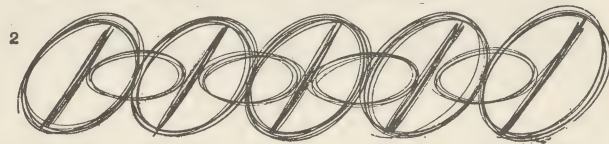


PLATE 3. The following exercises are splendid for acquiring both movement and control. Make the direct compact oval exercise two spaces high at the left, gradually bringing it to a point at the middle of the page then fill in the space above so that when completed it will be like copy No. 1. Make two exercises across the page, then drop a line and repeat until the page is filled. In the second exercise make the large direct oval first, then the inner one and finish with the horizontal oval, each made to the count of 8.

On the second line we have the spiral exercise,—the first and third being direct and the second reverse. Work for parallel lines. Do not shade down-strokes. Fill one page with each exercise, having three on a line.

In the first exercise on the last line keep the retraced ovals one space high and about one inch apart. The next exercise is intended to develop lateral movement. In copy No. 5 make the horizontal figure eight to the count of 10 and then write the indirect oval.

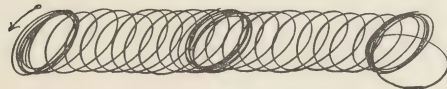
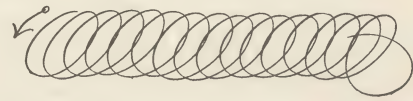
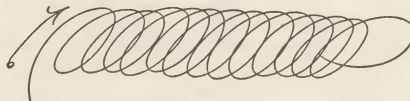
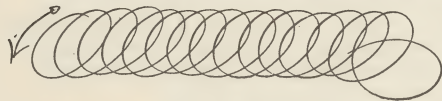
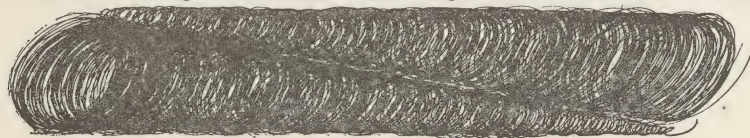


PLATE 4. The following movement drills if practiced faithfully will give control in making the small letters.

The first three are made one space high at the left and diminish gradually in size so that three of each exercise may be made on a line. Retrace the direct ovals in the first exercise eight times and have them touch each other.

On the second line the compact oval and straight line drills are one-half space in height, the lower to be made first, and each exercise to extend half way across the paper.

The first part of the last line is a combination of the straight line and compact oval, each being one-half space in height. The straight line and retraced oval exercise should be made one space high — count to 12 on the straight line and to 8 on the oval.

Time yourself on all writing exercises, counting on the down-stroke. In this drill the speed should be 200 per minute.



PLATE 5. The capital and small letters are given thus early in the course in order that you may become familiar with a uniform style of writing for use hereafter in your work. Observe closely the form of each letter and then be sure to use those given here so that your writing may be uniform and harmonious. It is not best to incorporate in your regular hand several styles of capital letters. The better plan is to select plain business capitals and use them permanently.

A B C D E F G H I J K L
M N O P Q R S T U V W X
a b c d d e Y Z V C f g h i j
k l m n o p q r s t u v w x y z

PLATE 7. Turn to Plate 3 and practice exercise 5 for ten minutes. In making all the cross line exercises below, keep letters two spaces apart and the lines as close together as those in the plate. Try to make all initial, connective and finishing strokes parallel. Make light endings. Prepare two full columns of each exercise, writing at least 40 in a column.

Note that the letters O, N, C, and V begin with a left curve. Be particular to observe the short retraced stroke in V.

Pause at the top of the O and be sure that the letter is closed. In this cross line exercise move the entire hand and wrist to the right letting the nails of the last two fingers glide smoothly over the paper.

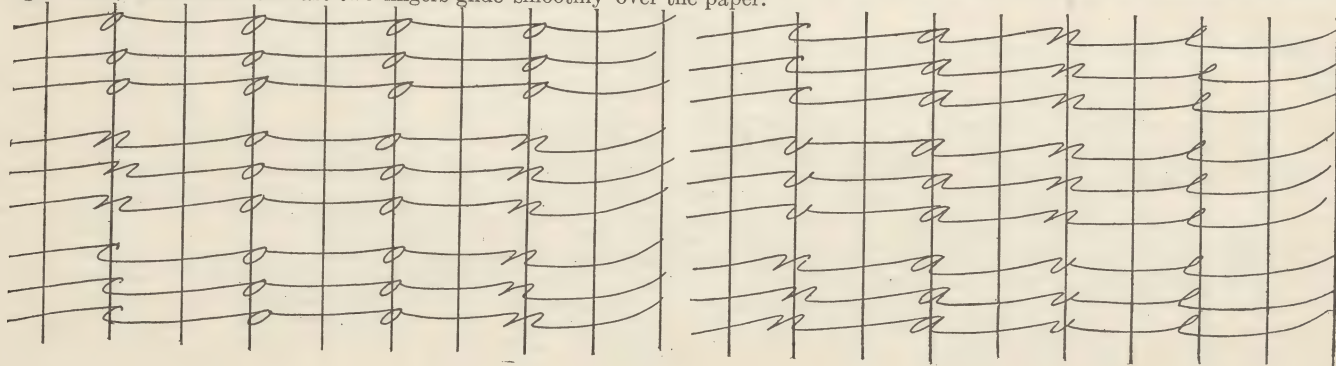


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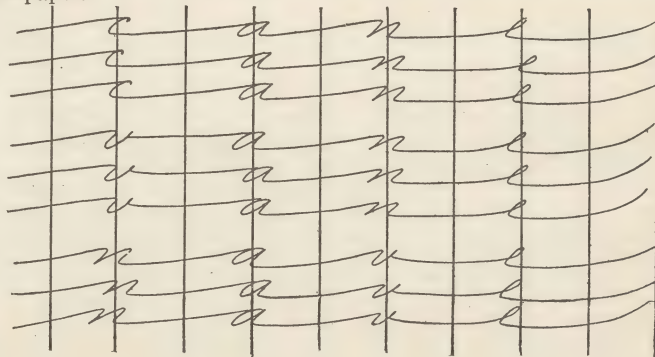
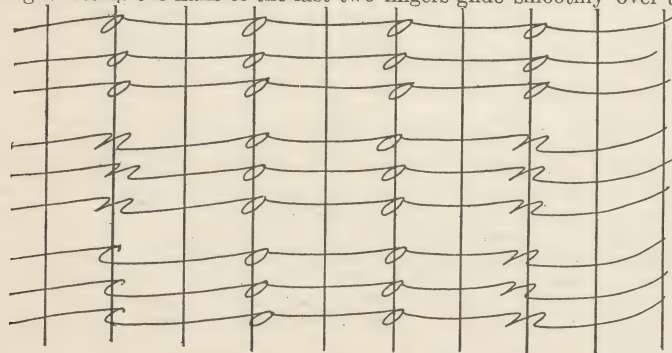


PLATE 9. Turn to Plate 4 and practice the first exercise for at least ten minutes.

The small o — like the capital O — is an oval and must be made fairly well rounded as you were instructed in Plate 6. Write one page of the o in groups of four then turn the paper and write across the lines in groups of four a letter on each line; also, practice the exercise on on in the same manner.

The v begins slightly below the base line and with a left curve. The top of the first part is rounded, the second up-stroke is retraced a very short distance before making the finishing stroke. Write half a page of the letter v and the remaining half page write the v in groups of four on the lines and between the lines.

Write one page of the last exercise. It is necessary to keep practicing on the movement drills to obtain a free and easy style.

o o

on on on on on on on on on on on on on on on on

v v

voice venom voice venom voice venom voice venom voice

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o o

onon onon onon onon onon

v v v v v v v v v v v v v v v v

voice venom voice venom voice

PLATE 11. In making the letter i, put four sets of four each on a line. Count 1, 2, 3, 4, 5 on up-strokes. Be sure to keep the down-strokes straight and make rapidly enough to get strong lines. Fill one page: then turn the paper and write across the lines, putting a letter in each space. Prepare the small u exercise the same as the i, counting to nine on up-strokes and making four groups to each line and four lines in a minute.

Observe that the second part of the w is a trifle narrower than the first and has the same short retracing stroke as the v on the previous plate. Write half a page of the letter w and then fill the remaining half with groups of four, making four sets on a line.

In the third exercise, note the wide spacing. Write the word three times on a line and then fill in the half space above with another line making two lines in one space and at the rate of 24 words per minute. Maintain a uniform speed and follow instructions closely. This wide spacing is an excellent exercise to develop lateral movement and may be done with other words: as, nine, mine, one, sun, run.

iiii iiiii uuuu uuuu

ww ww wwww wwww wwww

w o n w o n w o n

win won winnow win won winnow

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iiii iiiii uuuu uuuu

w w w www www www

w o n w o n w o n

win won winnow win won winnow

PLATE 13. Turn to Plate 2 and practice Exercises 3 and 4 for a short time.

This plate contains a review of all the short letters. Note that you are to reverse the paper, begin at a line, put each letter on a line, and finish on a line. Fill two columns of each word.

In writing the copy below the exercise, try for — accuracy, uniform slant, ease of movement, and to follow the base line.

The muscles should be relaxed as it is more conducive to free action. Much time is lost by skipping from one copy to another, whereas continuous and systematic practice of one or two easy word copies will develop muscular movement and keep the muscles under control. Compare your work frequently with the copy and do not make the same mistakes over and over again. Have a correct mental picture of each letter and learn to execute your ideal.

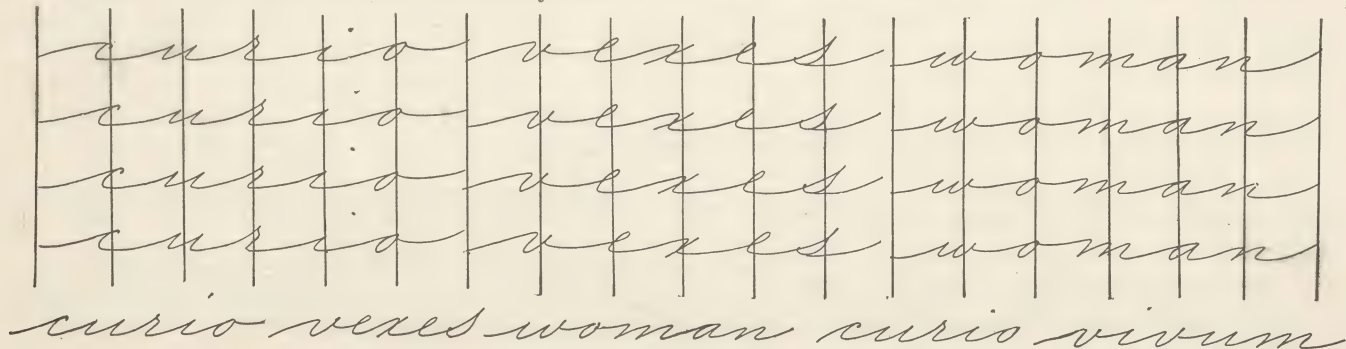


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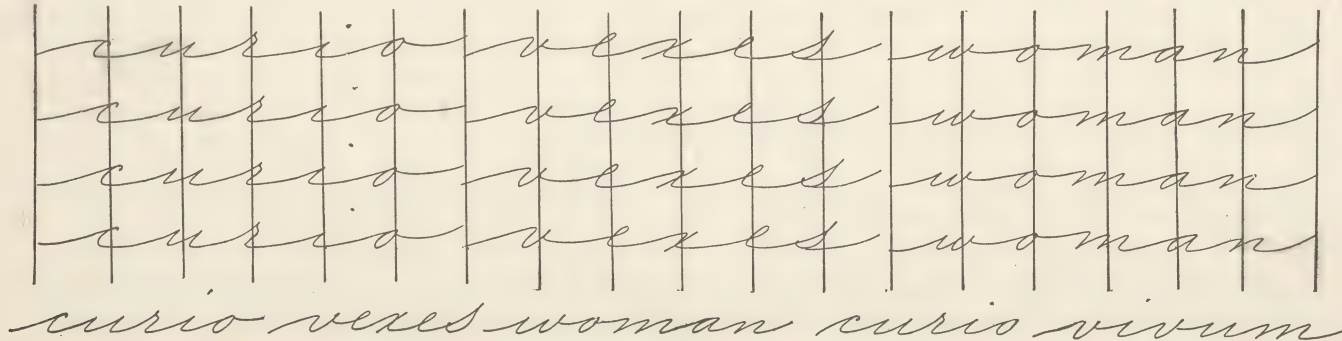


PLATE 17. The letter O is closed at the top and the light finishing stroke crosses about one-third of the way down. Make the retraced ovals and the O alternately one space high, counting six on ovals and one, two on O. Keep the hand rolling. Fill entire page.

The oval of the A is narrower than that of the O. It *begins with a down stroke*, and is sharp and closed at the top. The curved finishing stroke retraces the up-stroke one-third of the way down, and then just cuts the base line. Count 6 on ovals and 2 on A.

The first oval of the C is about the size of the small o. The main down-stroke is the left side of the direct oval. Count 6 on ovals and 1, 2 on C. The tick at the beginning of the E is made by pressing slightly on the pen and then springing away quickly toward the left. Keep the loop in the centre, as nearly horizontal as possible. Count to 6 on ovals and to 3 on E.

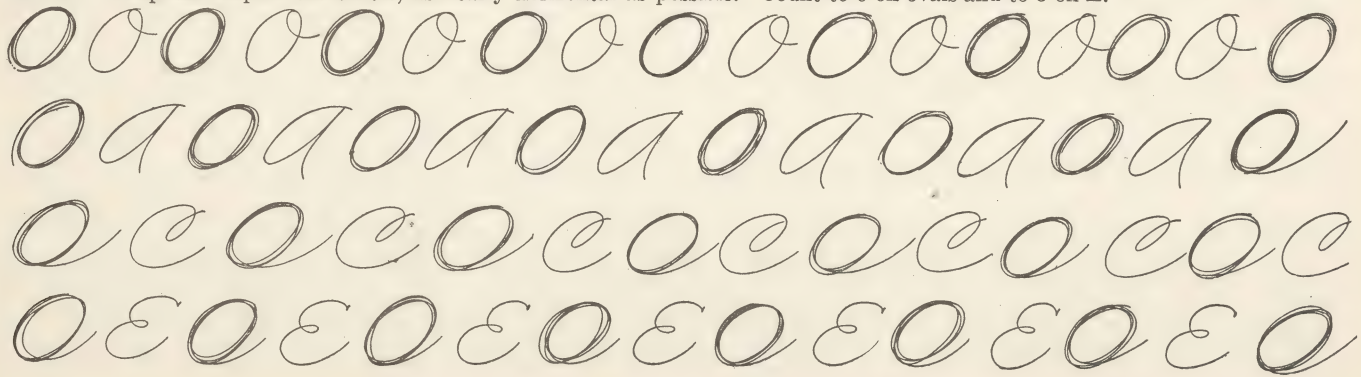


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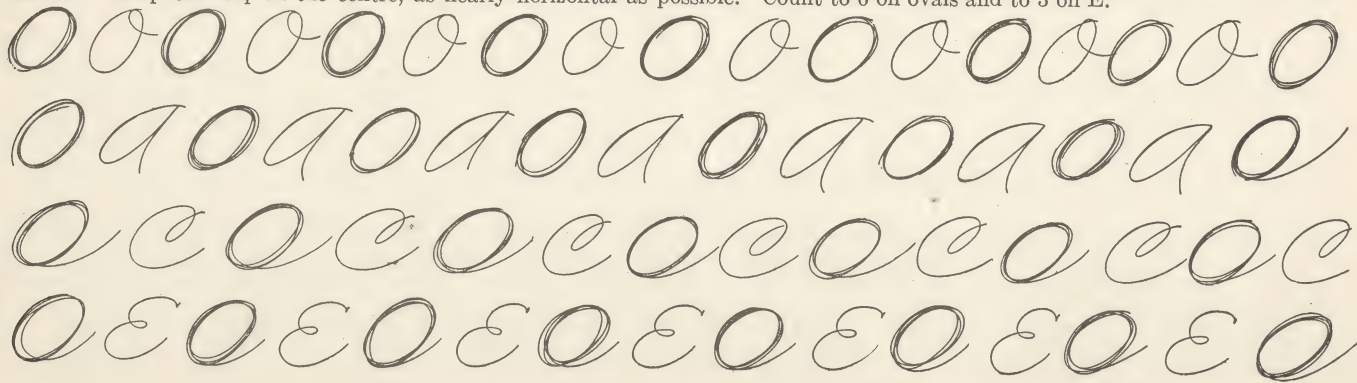


PLATE 19. Turn to Plate 5 and practice on the oval and A exercises for ten minutes then write a page of the first, second, and third copies below. The A is not joined to the n. The C is joined to the o, and the word Common is completed before lifting the pen. The E in the last copy is slightly different in ending from that on Plate 5 as it is finished with a small oval. Write the capital E separately keeping the oval small and to the left of a vertical line drawn to the right of the small loop in the middle.

Complete a page of the word Enemies having the small n commence close to the E. The s is completed without an upward finishing stroke. Follow the base line and maintain uniform spacing, size and slant. Down-strokes should be as light as the up-strokes.

Annie Annie Annie Annie
Common Common Common Come
Omen Omen Omen Omen Omen O
Enemies Enemies Enemies Enemies E

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Annie Annie Annie Annie
Common Common Common Come
Omen Omen Omen Omen Omen O
Enemies Enemies Enemies Enemies E

PLATE 21. In the small n exercise, work for legibility and for an easy graceful movement. Notice the spacing between the letters and the uniform width. Write four sets to the line and three lines in each space. Fill half a page.

Turn back to Plate 20, and practice the oval and stem exercise. Then write a full page of the N.

Fill one page with the word Nine. Do not raise the pen until each word is finished. In the last copy work particularly for even spacing, uniform slant and height of small letters, and an easy movement. Fill one page. Are you getting control?

nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn

N N N N N N N N N N N N N N N N

Nine Nine Nine Nine Nine Nine

Nine union miners mining metal N

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nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn

N N N N N N N N N N N N N N N N

Nine Nine Nine Nine Nine Nine

Nine union miners mining metal N

PLATE 23. This combined figure eight and horizontal oval exercise is a splendid movement developer. Make the ovals separately first, putting eight on a line, being careful to follow the arrangement shown on the plate. Next swing the horizontal eight around. the ovals to the count of 1-2, up to 10, for each figure. Fill half a page.

The stem of the K is the same as the H, M and N. Practice the oval and stem exercise on Plate 20, then begin on the letter. Notice the compound curve in the upper part of the second stroke. See that the little loop in the middle overlaps the stem slightly and that the letters end a little below the base line. Count 1-2-3-4.



K K K K K K K K K K K K

KKK KKK KKK KKK

KKK King KKK King KKK King 9

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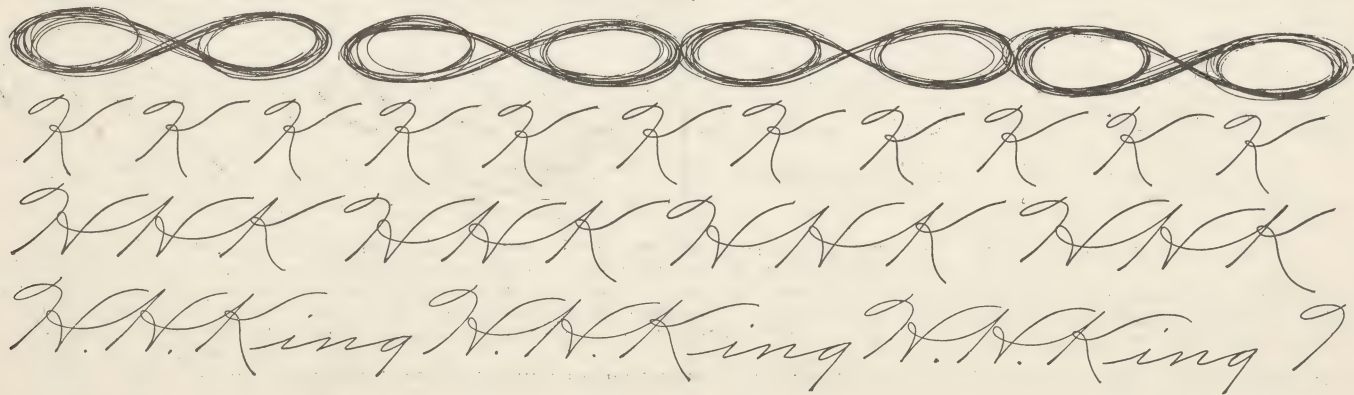


PLATE 25. Here we have two good exercises to be used as a preparation for writing the capital X. The ovals are joined together in pairs, the first being reverse and the second direct. Count eight for each oval. Note the double curved stroke in going from the first to the second oval. In the second exercise the oval is reverse and begins with the small oval at the top. Retrace the large oval six times counting one for each down-stroke, then make the last stroke. Write half a page of each of these exercises.

The two parts of the X should come together in the centre but should not overlap.

In the last two copies the X is joined to the succeeding letter which ought to be close to the body of the capital. Write a page of each word. Avoid making the down-strokes shaded as is common in the slow finger movement.

oooooooooooooooo oooooooooooooooooo
X X X X X X X X X X X X X X X X
Xenia Xenia Xenia Xenia Xenia
Ximones Ximones Ximones Ximones

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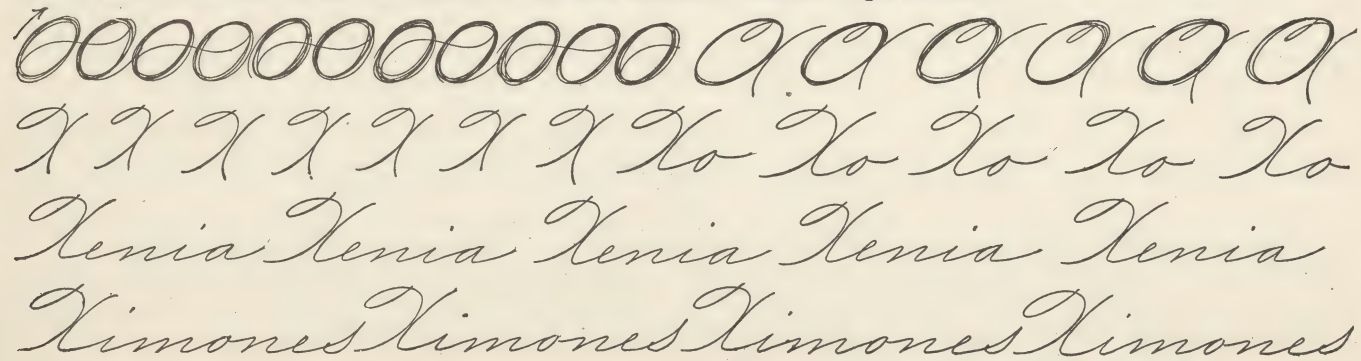


PLATE 27. Two separate lessons should be made of this plate. The capital Z and words beginning with Z for one lesson and a review of the reverse oval capitals and the word minimum for another lesson.

Before commencing work upon the capital Z, practice on the oval and stem exercise on Plate 20.

Study Z carefully. Observe that the stem rests on the base line, and that in order to keep the whole letter on the same slant as the other capitals, the pen must spring toward the right in making the second part. Also notice that the upward stroke crosses at the base line. In practicing this letter, write on every line, but have the letters far enough apart so that you can "sandwich" them. Count 1-2-3-4. Be sure to keep the m and n rounded and the i and u sharp at the top. Complete one page of each line.

Z Z Z Z Z Z Z Z Z Z Z Z Z Zouave
Zones Zodiac Zones Zodiac Zooo
M N H K L X W Z M N H
minimum minimum minimum n

PLATE 27. Two separate lessons should be made of this plate. The capital Z and words beginning with Z for one lesson and a review of the reverse oval capitals and the word minimum for another lesson.

Before commencing work upon the capital Z, practice on the oval and stem exercise on Plate 20.

Study Z carefully. Observe that the stem rests on the base line, and that in order to keep the whole letter on the same slant as the other capitals, the pen must spring toward the right in making the second part. Also notice that the upward stroke crosses at the base line. In practicing this letter, write on every line, but have the letters far enough apart so that you can "sandwich" them. Count 1-2-3-4. Be sure to keep the m and n rounded and the i and u sharp at the top. Complete one page of each line.

Z Z Z Z Z Z Z Z Z Z Z Z Zouave
Zones Zodiac Zones Zodiac Zooo
M N H K L X W Z M N H
minimum minimum minimum n

and the two loops be of the same size. The first part of the 9 is the small a and is completed by a straight stroke extended below the base line. Close the figure at the top. The cipher resembles the small o and should be well rounded and closed at the top.

After retracing the large figures turn the paper and write across the blue lines placing one figure on the blue line and the next figure exactly half way between the lines. Make forty rows in a column and at the rate of 100 per minute. Figures made promiscuously

After mastering the forms practice them in another order so as to repeat one figure as fast as another. Figures made promiscuously should be copied at not less than 100 per minute. The teacher should dictate at this rate different combinations of figures and also make them on the blackboard at same rate as given to the class.

1 2 3 4 5 6 7 8 9 0

[illegible]

and the two loops be of the same size. The first part of the 9 is the small a and is completed by a straight stroke extended below the base line. Close the figure at the top. The cipher resembles the small o and should be well rounded and closed at the top.

After retracing the large figures turn the paper and write across the blue lines placing one figure on the blue line and the next figure exactly half way between the lines. Make forty rows in a column and at the rate of 100 per minute. Figures made promiscuously

After mastering the forms practice them in another order so as to repeat one figure as fast as another. Figures made promiscuously should be copied at not less than 100 per minute. The teacher should dictate at this rate different combinations of figures and also make them on the blackboard at same rate as given to the class.

1 2 3 4 5 6 7 8 9 0

[illegible]

PLATE 30. The stem letters t and d require much practice. They belong to the semi-extended group containing t, d and p and are the only letters extending one-half space above the line.

The small i drill is given first because it is the same as the opening in the lower part of t and d.

Follow this with small t exercise, making them in groups of four. Make the down stroke with a quick movement, keeping it perfectly straight and be sure it retraces the up-stroke half its length. The t should be crossed accurately and carefully with a straight line parallel with the base line. The first part of d is an a oval and the stem is like that of the t. Write at least one page of the word tide.

Notice that the final t is not crossed and that the final d is made with a small loop and ends with a down-stroke.

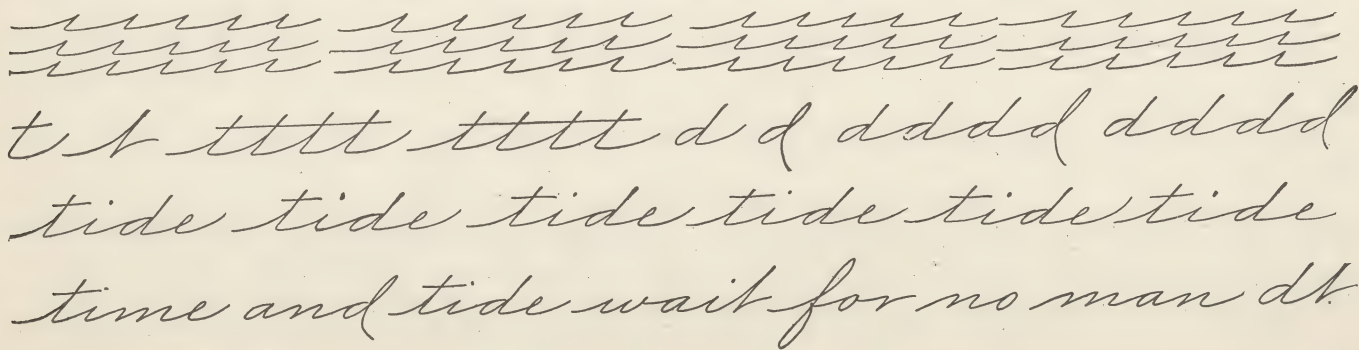


PLATE 31.

The right curve and straight line exercise is to be made one space high. Count 1, 2.

Since many of the letters of the alphabet have loops above or below the base line, care should be taken to master the I drill.

Observe that the up-stroke is a right curve, the down-stroke a straight line, that it crosses the up-stroke at the height of the i. The I should be three times the height of the i. Make the I in sets of four and put six sets on a line. Use a slight finger movement in order to round out the I properly at the top. See that your straight down-strokes come to the base line in each case, slightly retarding the motion at the base but not at the top. Make one page of each exercise in this plate.

AAAAAAAAA PPPPPPPPP
 llll llll llll llll llll
 ll ll ll ll ll ll ll ll ll ll
 million millions much much

PLATE 32. The small n drill is given on this plate not only as a review, but because the second section of the n is the same as the latter part of the h. On account of their distinctive character, all loop letters should be made carefully and well, the width of the loop to be the same as the o. Review work on loop in Plate 31, then make the h in groups of three each. Be careful to have the two down-strokes in h parallel and have the latter part the same height as the loop crossing and round at the top.

Fill half a page with the h exercise and then write a full page of each of the last two copies. Practice carefully and endeavor to keep all your writing of uniform slant, spacing and touch.

nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn
nnnn nnnn nnnn nnnn

h h h h h h h h h h h h h h h

hill hill hill hill hill hill hill hill

huddle homage homing hannah oh

PLATE 33. Practice for ten minutes on the e exercise, making it rapidly and legibly, being sure to loop each letter.

Observe that in the k the loop is exactly the same as that of the h. Work on the loop exercise in Plate 31 then study the second part of the k. You will notice that it is a trifle higher than the small letters i and n in the last copy — in fact it is the same height as the r and s. Be particular to get the little straight down-stroke parallel with the down-stroke in the loop.

If you find that your loops are still “shaky,” it shows that you need additional practice and should write several pages of the l drills in Plate 31, following instruction given therewith.

In all practice work, have a new blotter under the hand so that the paper will be kept clean and in good condition for use.

lllll lllll lllll lllll

k kkkk kkkk kkkk kkkkk

ink ink ink ink ink ink

kill killing kneel knack knave kite

PLATE 34. Review frequently instructions on position and movement given on pages 2 and 3. Always study letters before trying to make them, for it is impossible to put them on paper unless you have a correct mental picture of the desired form.

The dot at the top of the last part of the v and b is made by retracing or dropping back on the up-stroke a short distance.

After writing on the v drill given in the plate, practice on the b. The small b is a combination of the l and v. The loop and v part should be of the same width. The loop in all upper loop letters, l, b, h, k, and f, should be the same.

Practice the letters separately and in groups, then write half a page of the word bill and one page of the word bubble, being careful to keep the loops and slant uniform. Remember the b and l loop should be exactly three times the height of the small letters.

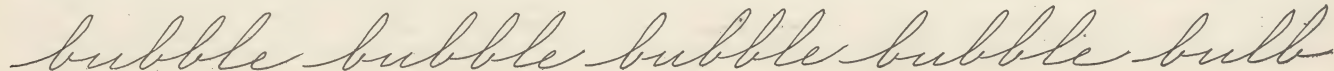
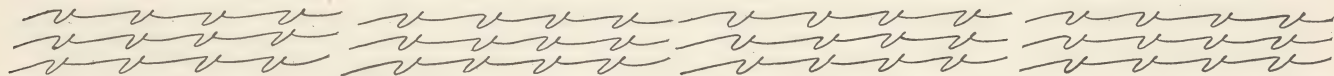


PLATE 35. You will notice that the top of the f is exactly the same as the small l. The lower part of the f should be one-half space below the line, of the same width as the upper loop and finish at the base line. Write half a page of the letters separately and then work on the sets of four, keeping all the down-strokes parallel.

Before taking up the small q, put some work on the a drill on Plate 14, as the beginning of q is an a oval. The loop resembles the lower part of small f but should be slightly narrower and shorter. After study and practice on the individual letter, join three small u's to the q. Turn the paper and write the word *quinque* across the lines, a letter on each line, then fill one page of the last copy.

f f f f f f f f f f full full
fulfill fulfill fulfill fulfill fulfill
q q q q quuu quuu quingue
quell quiet quaint quince quinine qu

PLATE 37. Practice this one-space continuous straight line exercise for ten or fifteen minutes before taking up the second exercise on the same line. Count 1, 2 on the latter and write half a page.

Review the small a exercise on Plate 14 as the oval of the g is the same as that of the a. The loop extends one-half space below the line and is the same width as the l. The finishing stroke crosses the down-stroke at the base line. Do not lift the pen in making the groups. Write five sets to the line and fill half a page. Keep the down-stroke of the g straight and on the same slant as the other letters. The final g resembles the figure nine, finishing with a straight line slightly shorter than the loop. Write a page of the last line.

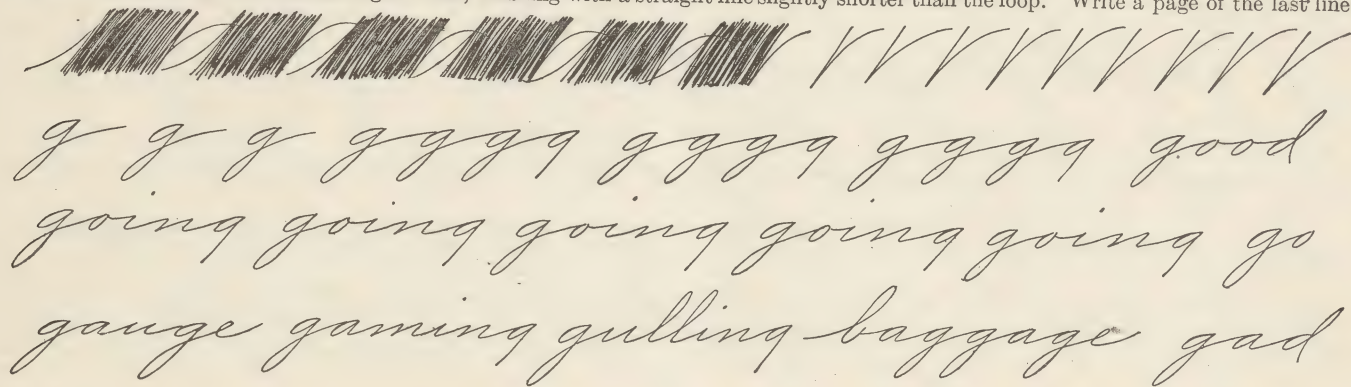


PLATE 39 Before beginning practice on this page, turn to Plate 20 and review instructions on the reverse oval principle. Each of these letters has the same stem, which should be three-quarters of a space high. Be very careful to have the small loop at the beginning and stem separate—the space between being three times that of the loop.

H and K should be made at the rate of forty-five per minute and the M and N at sixty per minute. Observe that the small loop in H and K is about half the height of the initial stem. Complete a page of each letter and compare often with the copy.

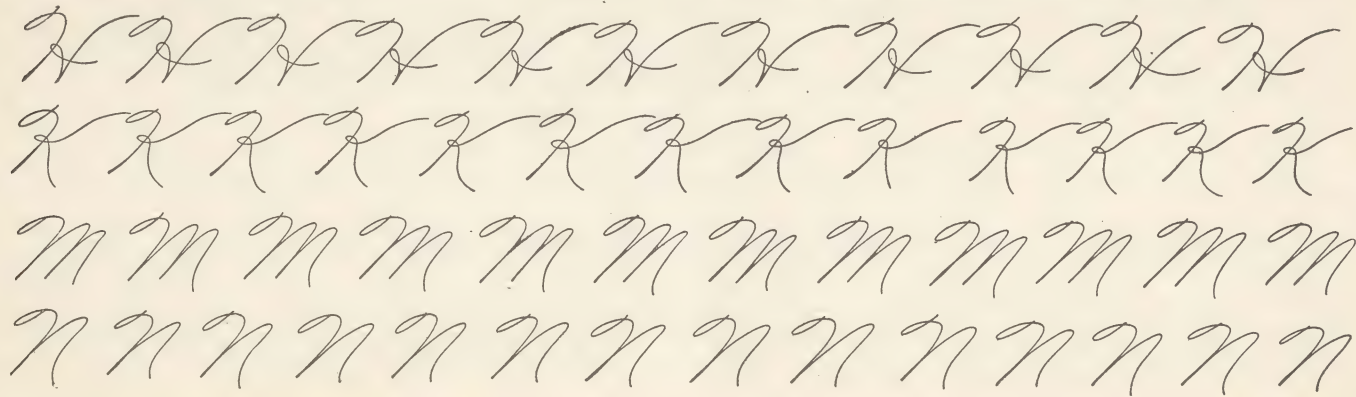


PLATE 40. Practice the reverse oval on Plate 28. This simplified style of the capital F has a beginning like all other reverse oval letters but is smaller. Notice the small finishing tick. Count 1-2-3.

Before practicing the Q, W and Z turn to the former instructions on these letters and read carefully. The Q finishes slightly below the line in this copy whereas in the former copy it was finished above the line. Complete a half page of each.

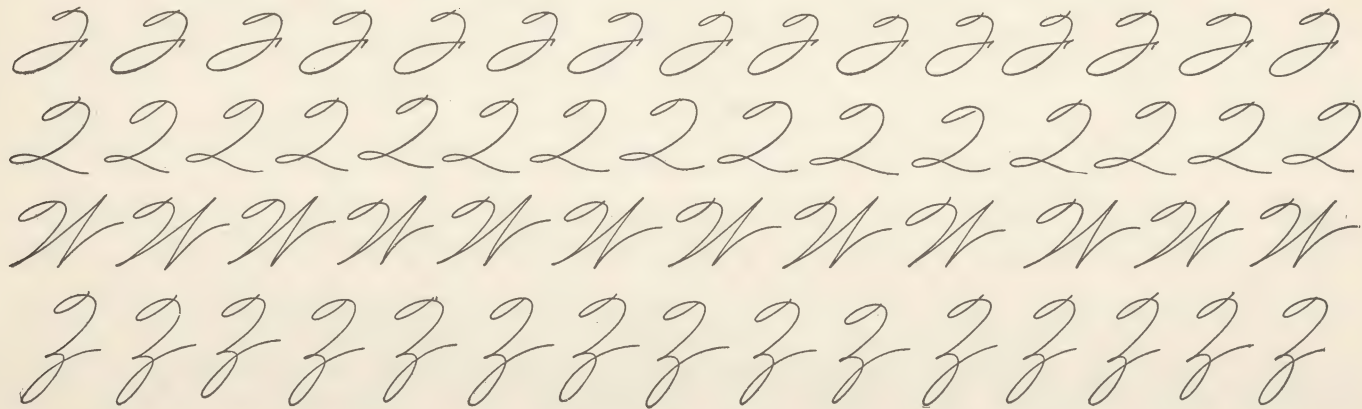


PLATE 41. The capital V belongs to the same class as the M, N, etc., owing to the stem being similar. Notice that the initial loop is separated from the main stem. Do not make a sharp base but keep it rounded and the same width as the small o. The finishing stroke is not quite so high as the first. Write a page of this letter at the rate of seventy per minute.

Write half a page of ont and be sure that the n does not look like the u. Write a page of the word Vermont.

To develop free movement and uniform size and spacing practice one word at a time. Write one page of each word on the last line, being particular about the form of the n. Make easy work of your writing.

V V V V V V V V V V V V V V

ont ont ont ont ont ont ont ont ont

Vermont Vermont Vermont Vermont Vt.

once aiming convene announce error

PLATE 42. You will notice that the U is a combination of the V and A; the first part being much like the V, while the up-stroke and finishing stroke are exactly the same as those of the A. Turn back to *Plate 5* and study the A again. After writing a full page of the U, begin on the second copy, observing that the words Union, Ultimo, and Unison are written without lifting the pen. The upper part of the Y is the same as that of the U to the base line. The loop is the same length as that of the Z—one-half a space. After practising on the Y and *Your* until you are able to make both quite perfectly, write one page of the last copy.

U U U U U U U U U U U U U Union
Union Ultimo Unison United UV
Y Y Y Y Y Y Y Y Y Y Y Y Your
Young & Young, Yosemite, Yukon Co.

PLATE 44. This one-space exercise is known as the retraced crescent and should be made without lifting the pen. Begin at the base line as though you were about to make the letter s. Count 1, 2 1, 2 1, 2, etc., and fill half a page.

Study carefully the letters T and F. Note that the stem, which is one-half of a space high, is made first, that it is a slight compound curve, and that it is finished with a light dot just above the base line. Observe also that the top does not touch the stem and that the highest part of it is directly over the top of the stem. Count 1, 2, 3, 4 on the T and 1, 2, 3, 4, 5 on the F.

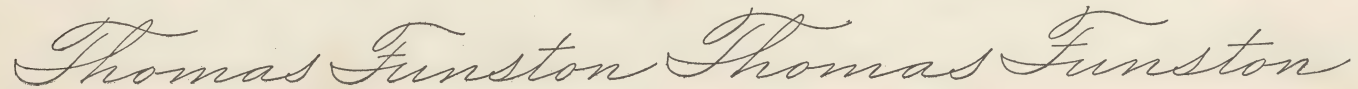
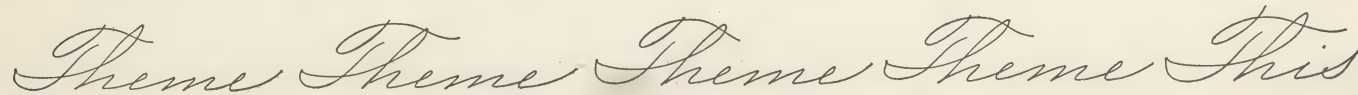
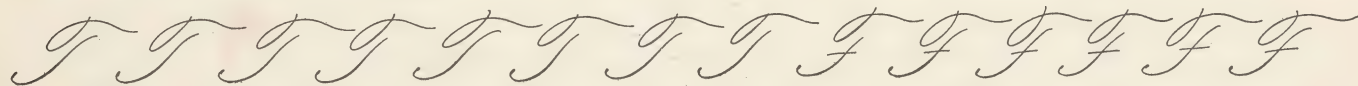


PLATE 45. This movement exercise is one which can be used to good advantage both for the D and L. Make it one space and a half in height. Count 1-2-3 and repeat eight times.

The down-stroke of D is a very slight compound curve, the letter touches the base line at two points, and the finishing stroke is similar to that of the O. After writing a page of the letter D, join four or five of them as in the copy.

Study the L carefully, and then after practicing upon the same movement exercise given for the D, write one page of the L, being careful to close the small oval at beginning and to have the top well rounded. The loop at the base is nearly horizontal.

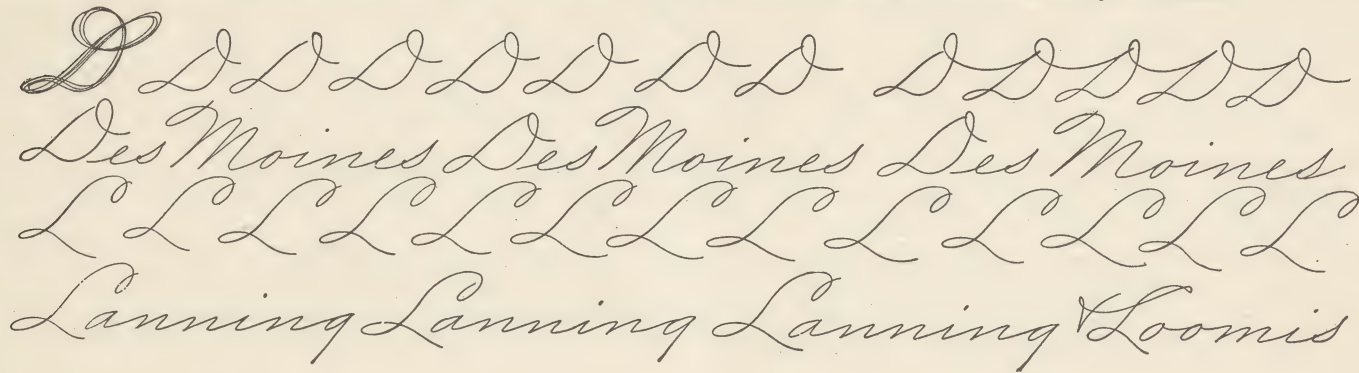


PLATE 46. Notice that the up-stroke begins at the base line with a right curve; that the down-stroke is a prominent compound curve, and crosses the up-stroke about half way down; and that the retraced oval at the base is divided almost into halves by the up-stroke. Count 1 on up-stroke, 2 on down-stroke and 3, 4, 5, 6 on oval.

In the letter G, it is necessary to watch carefully the slant of the two parts. The loop of the G is two-thirds of the vertical height and the shoulder is one-half the height of the letter. Write a page of last line using the crescent ending to join the G to the small letter.

o o o o s s s s s s s s Success
Summit Summit Summit Summit
G G G G G G G G G G G G
Gaining Gaining Gaining Gaining

PLATE 47. Practice for some time on this movement exercise leading up to the letter B. Make the straight stroke first, and then the reverse oval exercise, being careful to have the little loop on the right side about half way down. Count 1 for straight line in the capital B and 1-2, 1-2, 1-2, when making the reverse oval and write several lines.

Before beginning work on the B, notice that the straight line is about two-thirds the height of the letter, that the second part is the height of other capitals, that the upper and lower parts are of the same width, and that the letter finishes with a dot just above the base line. Note the crescent style in the second copy. Try writing sets of three, then four, then five or more, as in copy.

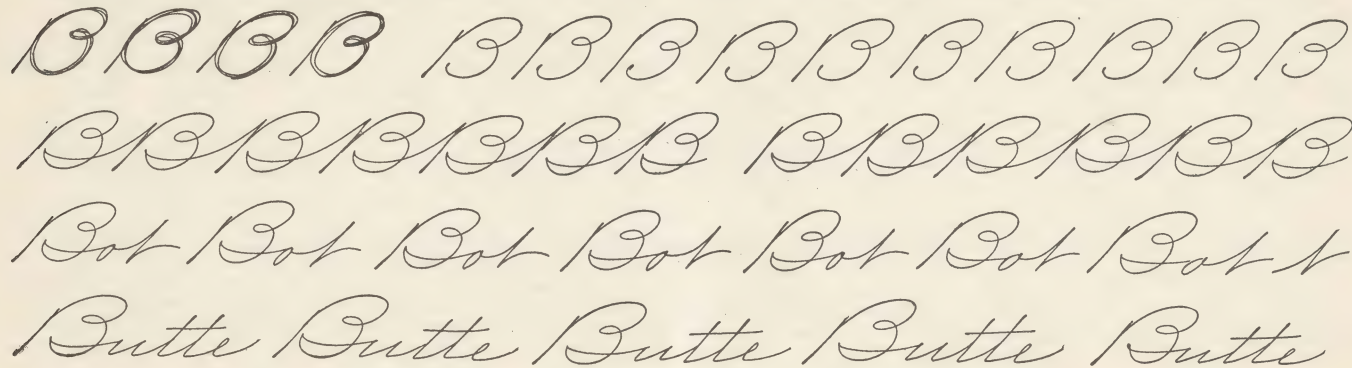


PLATE 48. After you have given an adequate amount of practice to the previous plate, you will find the capital P and R comparatively easy. Work for ten or fifteen minutes on the movement exercise, and then begin on the letter P. Have the oval half the height of the letter, keeping it well rounded at the top the final stroke cutting the first stroke in the middle. Count 1, 2. Write a full page of this letter single and a full page in sets of four.

Observe that in the R the little loop — as in the K — overlaps the down-stroke slightly. The finishing stroke also is like that of the K in Plate 23. Work hard on the signatures. Try joining the P to the B and R.

PPPPPPPPPPPPPPPP P P P P P
Penman Penman Penman Penman
RRRRRRRRRRRRRRRR P B R P B
P B R unnel P B R unnel P B R ainor

PLATE 49. The capital movement drills given in this plate are splendid for developing strength of line and freedom of motion. It is not advisable to take up all these exercises in one lesson but work on them separately until you are able to note some gain in both movement and form. These exercises may be given by the teacher at any appropriate place during the course. Notice the top loop of C and E, also the modified forms of M and W. All are good business capitals and combinations. Do not fail to count on each exercise and to maintain a uniform speed in writing. Do not lift the pen in the exercises until a half line has been completed.

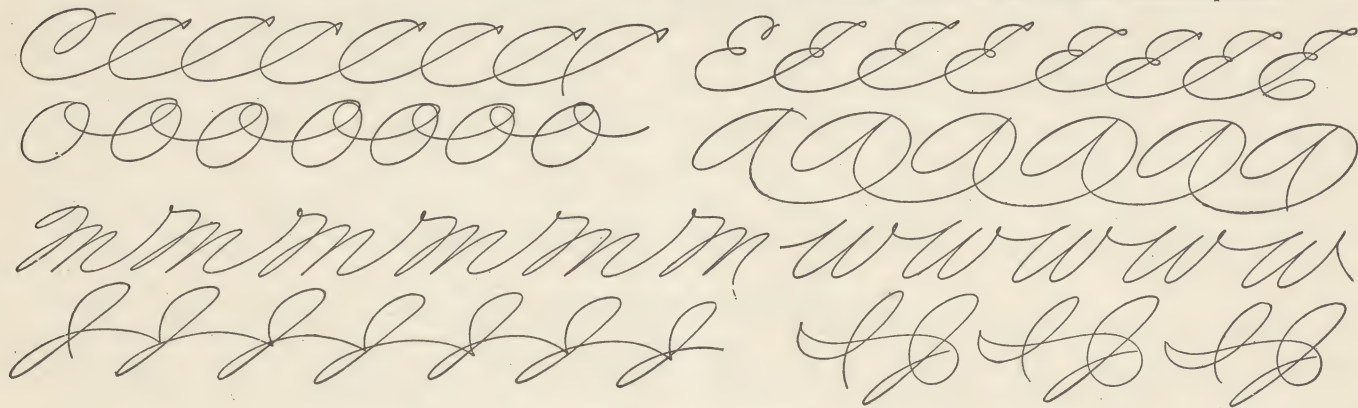


PLATE 50. Review and practice on plate 7 before commencing on the copies below. You now have control enough to write a little more compactly and yet not lose legibility. The spacing between the words should be a little more than that between the letters of a word. The size of the small letters should be one-twelfth of inch high and the capitals and loop letters three times as high.

A, B, C and I may be joined to the small letter but the D should not be so joined. Before writing copies 3 and 4 practice the combinations of C and of D in the signatures and notice that C. C. Cumming is completed before lifting the pen.

¹ Average our account again Aug. 14,

² Be true to your ideal at all times

³ C. C. Cumming is coming from Concord.

⁴ Due D. D. Dennis, Des Moines. Ia

PLATE 51. Before beginning a new copy be sure to practice some appropriate exercise given on Plates 1, 2, 3 or 4.

Practice the E and q before commencing on the first copy.

Work for accuracy as well as movement in all these copies. Have all finishing strokes short so as not to give a ragged appearance to your work. Each of these copies ought to be made three times in a minute. Write two pages of lines 1-2-3-4.

Write a page of each of the following: Equate your account. Fifty Dollars (\$50.00) on account. Good figures are in demand.

Equity's quaint quest was quite unique

² Faithfully fulfill all promises to date

³ Good penmen are always in demand

⁴ W. W. Hammond of Hammond & Hinds

PLATE 52. Review the instructions on previous plates for the capitals and then practice each one for a short time.

In each copy study the relative height of the letters. The I and J are joined to small letters but K and L are not.

Do not forget to adjust the paper with the left hand and move it from you after writing each line. The elbow should be moved to the right about an inch at the middle of the line. Keep the arm on the desk.

Write full pages of each of these copies. There is material enough in this plate for a week of profitable practice.

¹Introducing Mr. Ira Innis, Indiana

²John L. Johnston, Jackson Junction

³Keep your arm on the desk James K.

⁴Loan Lanning & Latimer, Linwood \$5

PLATE 53. While you should work for greater accuracy and more freedom in making the small letters, do not forget that these copies are given for the purpose of helping you to secure more strength on the capitals. The capitals should be intelligently practiced before beginning work on the sentences. Remember "Penmanship is acquired by thoughtful practice."

The words Maximum and Minimum should be written without lifting the pen. The second copy will show whether you have uniformity of height or not. Sight down the lines to see if the small letters are of uniform height. Be sure that each n and m is rounded at the top. Write two pages of 1, 2, 3, 4 and refer often to the model below so as to detect variations and errors.

¹Minimum of say Maximum of do M

²Nine times nine are ninety minus nine

³Osgood & Ormond, Oakland, Oregon.

⁴Penmanship is acquired by practice

PLATE 54. Before beginning a new lesson make it a rule to devote ten or fifteen minutes' practice upon some of the movement exercises — especially those bearing upon the capitals in the plate before you. Notice again that the body of the Q is based upon the reverse oval and that it ends slightly below the base line. Keep the top of the R well rounded. Make the crescent in both S and T perfectly sharp at the left. At the same time, do not forget to take time to study the small letters. When e or s follows the b, w, v or o the connecting line should drop one-half the height of the small letter as shown in the ve in the word River.

- ¹ Quail and quinces make good eating
- ² Remo & Remington, Racine River. Pa.
- ³ Some essential elements of success
- ⁴ Take time to study your little letters

PLATE 55. Notice particularly the style of W presented in the last copy. This style is one which may be used to good advantage in a signature because it is easily joined to another letter. This is an important feature in rapid business writing. You will now understand why two or more styles of capitals have, in some instances, been given. See Plate 57. The U is joined to the succeeding small letter but V, W and X are not.

Follow all the copies closely as they are exact reproductions of the pen. If your writing is too large strive to reduce it in size until it is the same as in the copy given here. Watch the beginning and ending strokes of words. Fill two pages of each copy.

Uriah Underwood, West Unionville, Va.

²Value your time and improve it. Vint

³William X. Wittmier, Willimantic, Wis.

⁴W. W. Winnie, Winsted, Wisconsin

PLATE 56. The Y and Z are joined to the small letters and the word completed without lifting the pen. Notice that the capital O is joined to the h and may be connected to all upward loop letters but not to the small letters.

Practice on the combination C. Boyd. Do not lift the pen until the name has been completed.

In the fourth copy the looped M is used as it can be made more easily and rapidly than the other style. Join each M in M. M. Manning and practice on the combination until it can be written freely before beginning the copy. Fill two pages with 1, 2, 3 and 4.

¹Your favor of recent date at hand and

²Zoar is a small town in Ohio. Zoar

³Due James C. Boydon demand \$435

⁴Mr. M. M. Manning, Mimico, Missouri.

PLATE 57. The combinations of capitals as shown herein are intended to give practice in writing signatures. Care should be taken to make capitals the same height. Before beginning on these copies practice on the direct and reverse ovals and straight line exercises. In the first copy the crescent form is used in the I and it may also be used in B, F, G, S, T. The K may be joined to any small letter which begins with a right curve such as the i.

Practice on one combination of capitals before writing the signature and master that before beginning on the next.

¹ I. M. Kincaid I. M. King I. M. Knauess

² C. P. Runnels C. P. Rockwood C. P. Root

³ J. H. Dennis J. H. Delong J. H. Dutton

⁴ A. B. Cane A. B. Cannon A. B. Coon

PLATE 58. It is possible to make one letter perfectly and to write one word well and yet have a complete page of body writing which does not look well or pleasing on account of imperfect slant, irregular spacing or lack of uniformity in height of letters. All these essentials must be watched carefully in body writing. A uniform slant should be used no matter what that slant may be and the same is true with regard to the other essentials of good writing mentioned. The spacing between the words should always be uniform and a little wider than between the letters in the words.

In words beginning with a, c, o, d, g and q the first up-stroke may be omitted and words ending in o, p, and s have no final stroke. Prepare several pages of this copy and then write it at least once every day and compare with your former copies.

*It is not so much the amount of
practice as the careful and thoughtful
effort to acquire precision that leads to
success in business writing.*

LEDGER HEADINGS. As the copies in this plate are for ledger headings the letters are heavily shaded and made larger so as to be conspicuous. The small letters are $\frac{1}{8}$ of an inch in height and the capitals $\frac{3}{8}$ of an inch. There should be no flourishing, but a simple shaded, strong letter. Use a little finger movement to produce the shaded effect. Refer to these copies as a guide when opening ledger accounts.

Merchandise Furniture Expense
C. W. Hammond Cash Discount
Interest Loss & Gain Insurance
Bills Payable Bills Receivable Dr.

BOX MARKING. The box marking alphabet can easily be done with the pen and later with the brush. Students should not overlook the value and importance of adding a knowledge of box marking to their skill in penmanship. The capitals should be twice as high as the small letters. Make the small letters a half space high and the capitals one space. Place a small piece of paper in the eye of the pen to hold the ink and not allow it to blot the paper. Have the paper directly in front of you with edges parallel with edges of the desk. Commence at the top and lift the pen after each shaded stroke. Make the shaded lines of uniform width.

A B C D E F G H I J K L M N O P Q R S T

U V W X Y Z & 6 7 8 9 0

a b c d d e f g h i j k l m n o p q r s t u v w x y z

Hammond Machine Company

MODIFIED GERMAN TEXT. These letters should be made in a free-hand easy manner with no outlining and very little retouching. Rule top and bottom guide lines only. Hold penholder in an almost perpendicular position, and let hand rest flat on paper, using finger movement. Use Soenneken broad pointed pens and India or Japan ink. Do whatever retouching is required with a fine pointed pen. Uniformity of slant and spacing is necessary. Both can be acquired easily by intelligent practice.

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

— 1 2 3 4 5 6 7 8 9 0 —

GERMAN TEXT. These letters should not be outlined but made free-hand, using finger movement. Rule top and bottom guide-lines only. Study the formation of the letters carefully. A clear conception of each letter is of the greatest importance, as the hand will try to make what the mind dictates. Use Soennecken broad pointed pen and India or Japan ink. Use a fine pointed pen for whatever retouching is necessary. Intelligent, persistent practice makes the expert.

Q4 Q3 C D E F G H I J K L M
N O P Q R S T U V W X
Y Z & 1 2 3 4 5 6 7 8 9 0 German
a b c d e f g h i j k l m n o p q r s t u v w x y z

OLD ENGLISH TEXT. Rule top and bottom guide lines only, for rapid work. If more accurate forms are required; they should first be sketched with pencil and carefully outlined with a fine pointed pen and then filled in with ink. A thorough knowledge of each letter is necessary, then a firm control of the hand will do the rest. Use Soennecken broad pointed pen and India or Japan ink.

A B C D E F G H I J K L
M N O P Q R S T U V W
X Y Z & a b c d e f g h i j k l m n o p
q r s t u v w x y z - 1 2 3 4 5 6 7 8 9 0



11